



Fifteen Painters from Paris



FIFTEEN PAINTERS FROM PARIS

AN EXHIBITION ORGANIZED UNDER THE SPONSORSHIP OF
THE CULTURAL SERVICES OF THE EMBASSY OF FRANCE IN THE UNITED STATES
AND THE ASSOCIATION FRANÇAISE D'ACTION ARTISTIQUE IN FRANCE

ORGANIZED BY

The Corcoran Gallery of Art, Washington, D.C.

WHERE IT WILL BE EXHIBITED FROM

October 10 to November 8, 1959

WITH THE COLLABORATION OF :

THE COLUMBUS GALLERY OF FINE ARTS

THE ART GALLERY OF TORONTO

THE CITY ART MUSEUM OF ST. LOUIS

THE ART INSTITUTE OF CHICAGO

THE SAN FRANCISCO MUSEUM OF ART

NOVEMBER 23 - DECEMBER 20, 1959

JANUARY 11 - FEBRUARY 7, 1960

FEBRUARY 29 - MARCH 27, 1960

APRIL 13 - MAY 15, 1960

MAY 30 - JUNE 26, 1960

ACKNOWLEDGMENTS

Without a good deal of assistance from private collectors and government officials, art museums and private galleries, an exhibition such as this would not have been possible.

I should like, first of all, to express my appreciation to His Excellency Hervé Alphand, Ambassador of France, for the support he has given our project. To M. Jacques Jaujard, Secrétaire General du Ministère d'État, Président de l'Association Française d'Action Artistique, M. Roger Seydoux, Directeur General des Affaires Culturelles et Techniques au Ministère des Affaires Étrangères, M. Philippe Erlanger, Directeur de l'Association Française d'Action Artistique, and to M. Francis Gobin of the Direction de l'Association Française d'Action Artistique, who helped us make all the detailed arrangements for the exhibition, go our sincere thanks. On this side of the Atlantic I should like to thank the French Minister, M. Robert Valeur and M. Edouard Morot-Sir, Cultural Counselor of the French Embassy, for their enthusiastic assistance.

I should like to express my deep gratitude to the lenders: to the Department of Fine Arts, Carnegie Institute, Pittsburgh; and the Art Gallery of Toronto; as well as to Mr. Larry Aldrich; Mr. and Mrs. Leon Anthony Arkus; Mr. and Mrs. Lee A. Ault; Mrs. Leo Glass; Mr. and Mrs. D. R. Johnson; Mr. and Mrs. H. Gates Lloyd; Mr. and Mrs. Carl M. Loeb, Jr.; Mr. Paul Tishman; and to all those who wished to remain anonymous. We are also much indebted to Mme Denise Colomb for her photographic portraits of the artists she has kindly loaned for the exhibition and supplied for the catalogue. A number of art dealers have also been most generous. I should like to mention in particular M. Knoedler & Co., Inc., New York and Paris; Albert Loeb Gallery, New York; Galerie Maeght, Paris; Pierre Matisse Gallery Corp., New York; Galerie Pierre, Paris; Galerie Denise René, Paris; and Galerie Villand-Galanis, Paris. Among those galleries, we are much indebted to Messrs. Knoedler; Albert Loeb, New York; Maeght Gallery, Paris; and Pierre Matisse Gallery Corp., who supplied color plates for the catalogue. In addition, the Musée d'Art Moderne, Paris; the Kootz Gallery, New York; the Rose Fried Gallery, New York; and the Kleemann Gallery, New York, have given us valuable information. Finally, I should like to express my appreciation to the directors of the museums who are sharing the exhibition with us: Mr. George D. Culler, Associate Director of the San Francisco Museum of Art; Mr. Charles Nagel, Director of the City Art Museum of St. Louis; Mr. Mahonri Sharp Young, Director of the Columbus Gallery of Fine Arts; and particularly Mr. Martin Baldwin, Director of the Art Gallery of Toronto, who helped us establish a list of artists, for the interest they have taken in our project.

HERMANN WARNER WILLIAMS, Jr.
Director, The Corcoran Gallery of Art

FOREWORD

This exhibition is not intended to be a survey of contemporary French painting. The number of artists, in fact, has been limited to fifteen quite deliberately, since it was felt that it would be fairer to public and artists alike to show several examples by each painter while limiting the exhibition in size. As a result of this, some major artists now working in Paris have been omitted.

The work of younger men has been chosen as well as that of older artists. All the artists, however, have become well-known after World War II, and all the works in the exhibition have been executed during or after the War. The general stylistic tendency of the artists is abstract; indeed, abstract art still reigns in Paris. There are, however, a great many degrees of abstraction, from the almost geometric designs of Vasarely to the "figurative" although still quite subjective style of some works by Dubuffet and Lapicque, passing through dynamic and lyrical expressions of some of the other artists.

It may be said that the exhibition covers some of the striking variants of abstract art in Paris. These are all outcomes of the bold experiments of the early decades of this century, which have been developed with sensitiveness and consistency by some very gifted artists, and given a boldness and freedom, a sense of spontaneity which seem to rank among the chief aims of our time.

There is one major element common to all the artists represented: their concern with expressing—through forms and movements, through lines and colors, even through the associations created by figures and objects—the workings and moods of their own souls. They all look inward.

The works are all characterized by a sense of structure, a balance and a subtlety that are typically French—even though so many of the artists were raised, and sometimes trained, in other countries. They are a tribute to the artistic vitality of a nation that has staged an epoch—making revolution in the arts during the nineteenth and early twentieth centuries and produces artists of the greatest originality and strength in our time.

HENRI DORRA

Assistant Director, The Corcoran Gallery of Art

(On the cover)

LANSKOY

38. *Red Lawn*, 1958. Oil, 76-3/4" × 38-1/4"

Lent by the Albert Loeb Gallery, New York

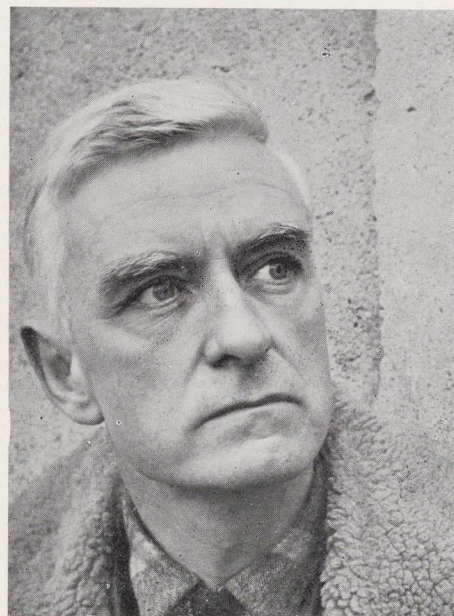


- I
1. *Dawn*, 1952. Oil, 23-5/8" × 47-3/8"
Collection of the Carnegie Institute,
Pittsburgh, Patrons Art Fund
 2. *Autumn in Virginia*, 1953. Oil, 32" × 47"
Lent by Mrs. Leo Glass, New York
 3. *Landscape*, 1955. Oil, 27-1/2" × 55"
Private Collection, New York
 4. *Cut Rock*, 1955. Oil, 57" × 35"
Private Collection, New York
 5. *Water in the Forest*, 1953. Oil,
39-7/8" × 23-5/8". Anonymous Loan
 6. *Holland 7*, 1957. Watercolor, 2-3/4" × 9-7/8"
Lent by the Galerie Maeght, Paris
 7. *Meschers*, 1954. Watercolor, 4-3/4" ×
12-5/8". Lent by the Gal. Maeght, Paris
 8. *Holland 5*. Watercolor, 3-5/8" × 5-7/8"
Lent by the Galerie Maeght, Paris
 9. *Man and Bird*, 1941. Watercolor,
14-1/2" × 20-1/2". Lent by M^{me} C.D., Paris

BAZAINE

Born in 1904, trained at the Ecole des Beaux-Arts and a Licencié-es-Lettres, Jean Bazaine was an established painter at the onset of World War II and is one of the veterans of the modern movement. It is he who organized the exhibition "20 Peintres de Tradition Française" at the Galerie Braun in Paris in 1941, which was meant to assert the spirit of young French artists at the time of the German occupation, and which turned out to be a launching platform for the post-war trends.

In recent years he has repudiated both the geometric and the semi-representational elements that characterized his earlier work, and has uncompromisingly confined himself to a flame-like play with colors of extraordinary energy, which reflects nevertheless the sense of organization and balance of a great artist.





BAZAINE

3. *Landscape*, 1955. Oil, 27-1/2" x 55"
Private Collection, New York
Reproduced through the courtesy of the Galerie Maeght, Paris



DUBUFFET

11. *Cow in a Black Field*, 1954. Oil, 57" × 45"
Lent by the Pierre Matisse Gallery, New York



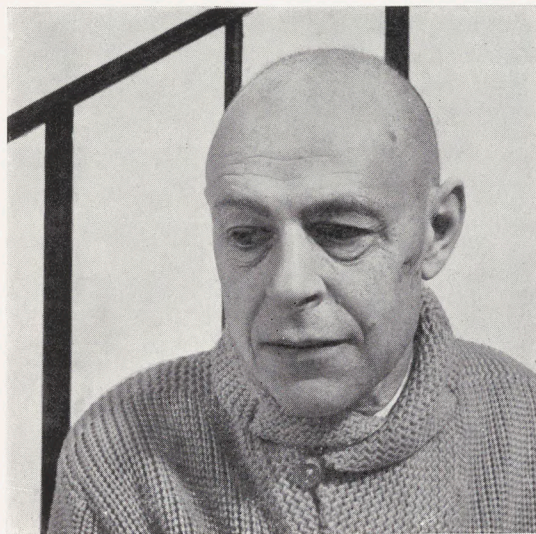
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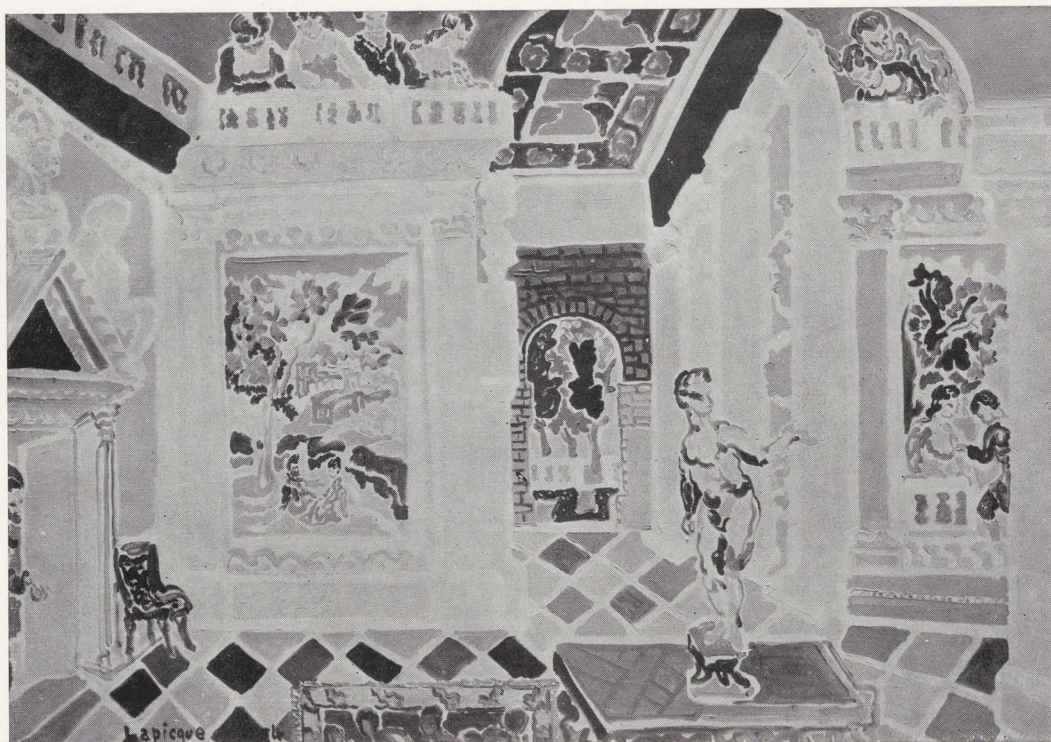
Jean Dubuffet was born in Le Havre in 1901. Although he started studying painting in 1918, he gave up art in 1926 and took up a variety of occupations, including the management of a wine business in 1930. His artistic career began, in fact, in 1942, and his first recognition came in 1944, when his friend, the writer Georges Limbour, organized an exhibition of his work at the Galerie René Drouin in Paris.

Dubuffet's work shows a remarkable technical inventiveness. It combines a gentle innocence and subtlety, a childlike, almost primitive awareness of the world around him, with a remarkable power of expression.

DUBUFFET

10. *The Amorous Pursuit*, 1953. Oil, 38" × 51"
Lent by the Pierre Matisse Gallery, New York
11. *Cow in a Black Field*, 1954. Oil, 57" × 45"
Lent by the Pierre Matisse Gallery, New York
12. *Au Revoir*, 1958. Oil, 32" × 39"
Lent by the Pierre Matisse Gallery, New York
13. *Big Landscape with Peasant Jumping on his Little Acre*, 1947. Oil, 51" × 38"
Lent by the Pierre Matisse Gallery, New York





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Charles Lapicque was born in 1898. He received a scientific training, was for many years a practicing engineer, and is, to this day, creative in the scientific field in addition to his work as a painter.

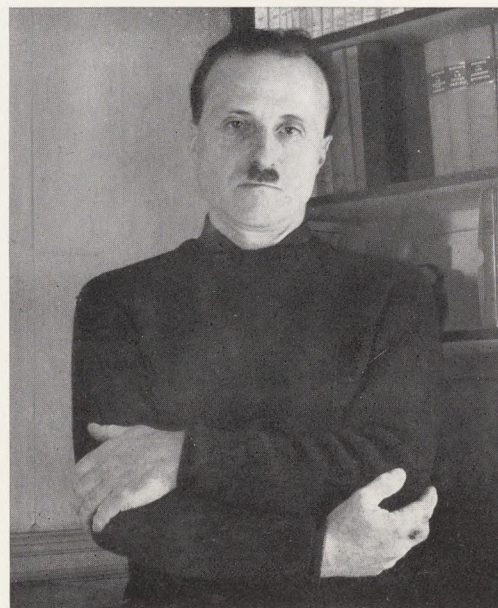
His style has gone through different phases. Although his earliest works are representational, he was already painting abstractions in 1927. In 1939-1940 he developed his system of skeletal lines which was to launch

him along new and original directions. He took part in the Galerie Braun exhibition of 1941 with other rising painters and from then on became accepted as one of the leading innovators of France.

His present style is free and decorative. It does not shun the figurative, and has more than a touch of what Lapicque calls "his baroque made by himself".

LAPICQUE

14. *Joan of Arc Crossing the Loire*, 1940
Oil, 39-1/4" x 28-3/4"
Lent by the Galerie Villand-Galanis, Paris
15. *Homage to Veronese*, 1954. Oil, 31-7/8" x 45-3/4"
Lent by the Galerie Villand-Galanis, Paris
16. *Henri III*, 1950. Oil, 47-3/8" x 23-5/8"
Lent by the Galerie Villand-Galanis, Paris
17. *Destroyers at the Regatta*, 1952. Oil, 76-7/8" x 38-1/4"
Lent by the Galerie Villand-Galanis, Paris





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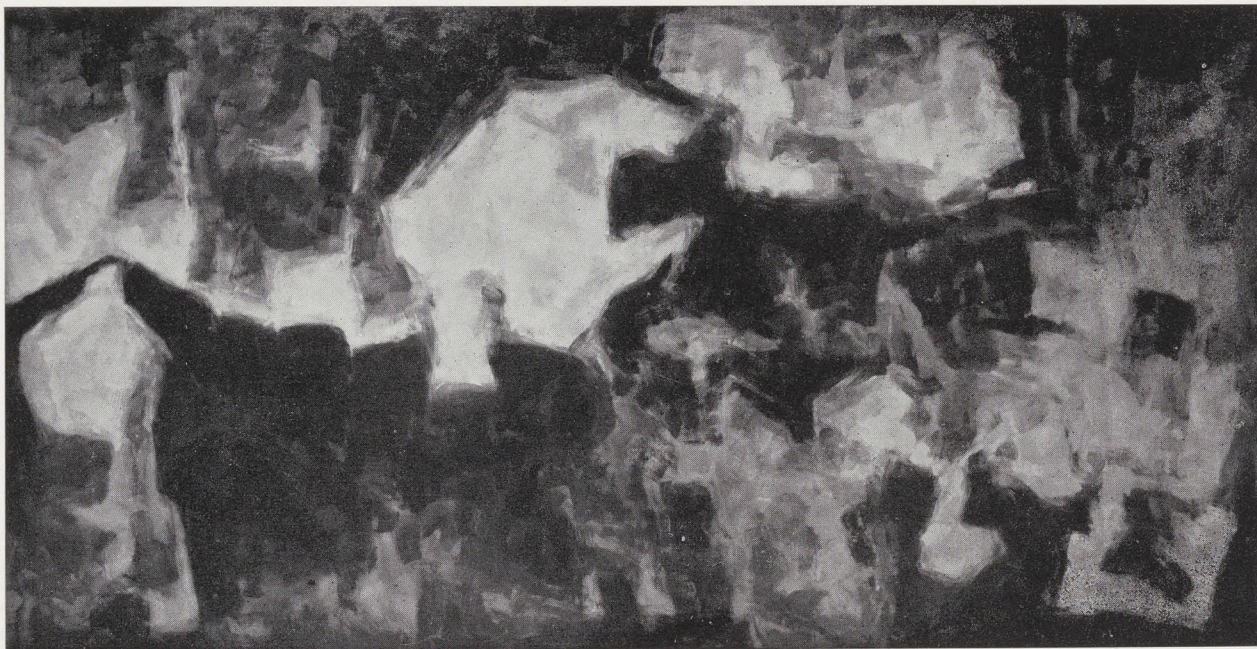
HARTUNG

18. *Composition*, 1955. Oil, 63-3/4" x 44"
Lent by Mr. Larry Aldrich, New York
19. "T 55.8", 1955. Oil, 39-1/2" x 29"
Private Collection, New York
20. *Composition*, 1950. Oil, 31-1/2" x 26"
Lent by Mr. and Mrs. H. Gates Lloyd,
Washington

Hans Hartung, who was born in Leipzig in 1904, was trained at the Fine Arts Academy of Dresden. He made frequent journeys to Paris and settled there in 1935. During the war he served in the Foreign Legion and was wounded.

Hartung was dedicated to abstract art from the beginning of his career. Of the general characteristics of his art, Alfred H. Barr writes: "A dynamic art where forces are produced without leaving any evidence, Hartung's experiment gathers together the works which allow a new venture; one of a non-conceptual art where the expressive 'writing' bears the signs in full brilliance. This irradiation fascinates and the resulting forms are characteristic, no doubt, of contemporary art. The latter forgets no lesson and is slowly liberated by the work of today of which Hartung's are the greatest if only by the expression of mobility."





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21. *The Revolving Staircase*, 1958. Oil,
45-3/4" × 35"
Lent by the Galerie Pierre, Paris

22. *Forms in Space*, 1958. Oil, 38-1/4" ×
76-7/8"
Lent by the Galerie Pierre, Paris

23. *Woman Combing her Hair*, 1959. Oil,
39-1/4" × 28-3/4"
Lent by the Galerie Pierre, Paris

24. *Abstraction*. Oil, 36-1/4" × 28-3/4"
Lent by M. Knoedler & Co., Inc.,
New York

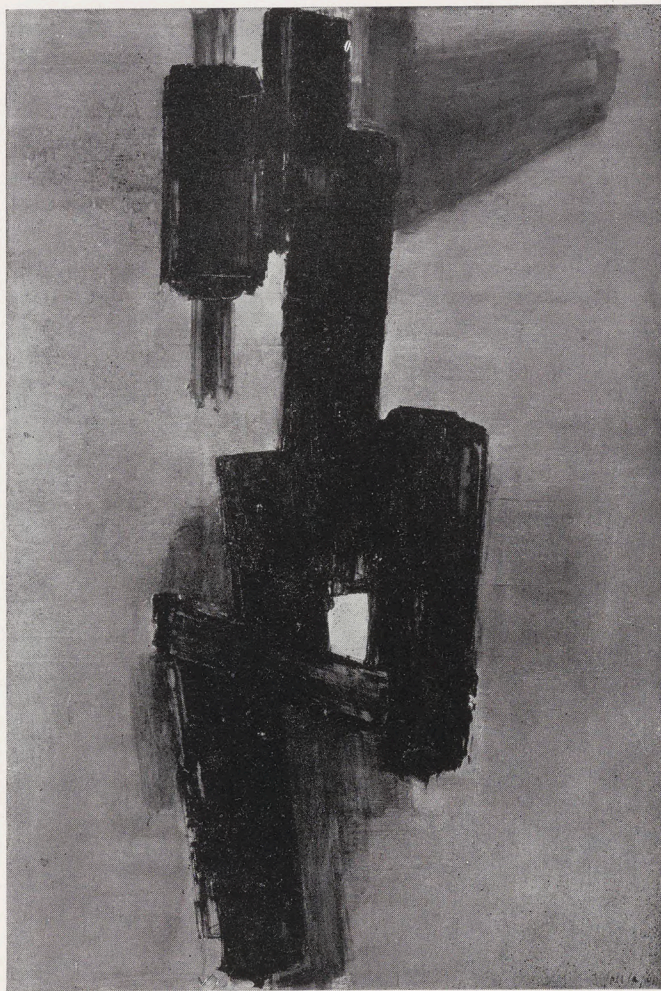
KALLOS



Paul Kallos was born in 1928 in Hungary and received his training at the Fine Arts School of Budapest. He settled in Paris in 1950.

His work was first selected for a one-man exhibition in Paris in 1954, and one in London in 1955. He has since become generally accepted as one of the most original explorers of new trends in painting.

He has developed to a remarkable degree the art of superposing and juxtaposing colored spots so as to achieve vibrations which he controls with great subtlety to create what might be called a sign language of optical impressions. However impersonal the method, the moods of the artist reveal themselves: often brooding and nostalgic, always reflecting his resolute and energetic strivings.



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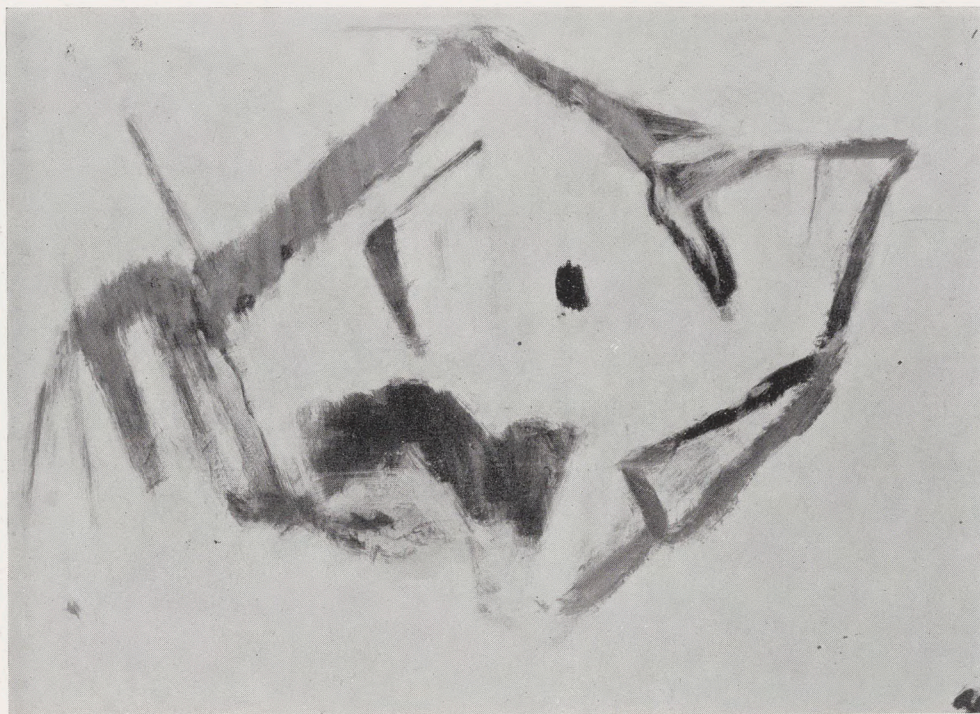
SOULAGES

- 25. *April 12, 1957.* Oil, 40" × 29"
Lent by Mr. and Mrs. Carl M. Loeb, Jr.,
New York
- 26. *November 23, 1958.* Oil, 77" × 51"
Lent by Mr. Paul Tishman, New York
- 27. *Drawing.* Ink, 24-3/8" × 18-7/8"
Lent by Mme Denise Colomb, Paris

Pierre Soulages was born in 1919 in Southwestern France. He settled in Paris in 1946—he had been an agriculturalist during the Nazi occupation—and very soon became known for his distinctive and powerful abstractions. Since that time his work has been shown in exhibitions all over the world, and he has been commissioned to do several ballet and theatre decors.

With a remarkable economy of means—Soulages seems to have remained faithful to a language of wide dark brush strokes in suspense on the surface of the canvas—he evokes tensions and motions, a radiant luminosity, a great variety of forms in space, and creates graphic and indefinable symbols of human activity.





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28. *Perforated Limestone*. Oil, $39-1/4" \times 19-3/8"$
Lent by the Galerie Maeght, Paris

29. *Black Outburst on a Red Ground*. Oil,
 $57-1/2" \times 45"$
Lent by the Galerie Maeght, Paris

30. *Rapid Passage*, 1953. Oil, $38-1/4" \times$
 $51-1/4"$
Lent by the Galerie Maeght, Paris

31. *Violet Line*, 1959. Oil, $14-1/2" \times 21-5/8"$
Lent by the Galerie Maeght, Paris

TAL COAT

Pierre Jacob was born in Brittany in 1905. He went to Paris in 1925 to study ceramic modelling and painting, and that year changed his name to Tal Coat—"wooden forehead", in Breton.

He began to receive recognition as a painter in 1929 and was awarded commissions for book illustrations. He also worked for several newspapers. It is after the war that his abstract work placed him in the forefront of Paris artistic circles. His work has since been exhibited in many international exhibitions.

Essentially meditative, Tal Coat conveys through his arrangements of forms and colors a strong and quiet poetry, a lyrical appreciation of the natural world to which he feels so close.





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32. *Still Life with Fish*. Gouache,
18-1/2" x 25-1/4"
Lent by the Galerie Maeght, Paris
33. *"Be-bop"*, 1955. Oil, 38" x 51-1/4"
Private Collection, New York

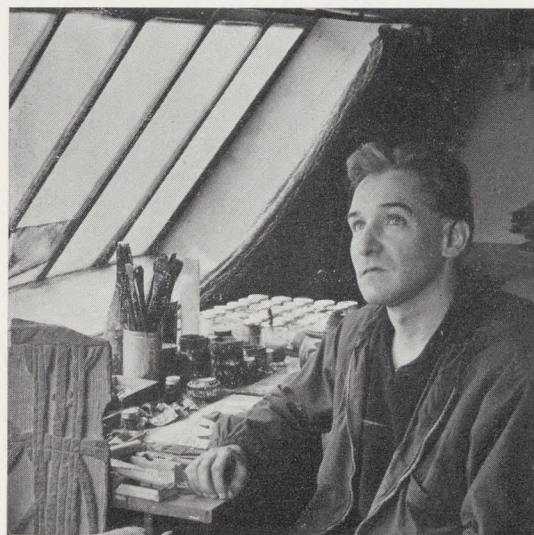
34. *Objects, Red Tablecloth*. Gouache,
19-3/4" x 25-5/8"
Lent by the Galerie Maeght, Paris
35. *San Grau*, 1954. Casein, 38" x 51"
Lent by Mr. and Mrs. Leon Anthony
Arkus, Pittsburgh

U B A C

Raoul Ubac was born in Belgium in 1910. He went to Paris in 1929 for a course of studies in the humanities, but he soon felt the urge to become an artist and began frequenting the Grande-Chaumière studios. In 1932, under the influence of Man Ray and Max Ernst, he began devoting himself to surrealist photography.

The war seems to have put an end to his association with surrealism. From 1943 on, he abandoned photography and began exhibiting gouaches, drawings and oils. Very soon he was given one-man exhibitions in several European capitals and came to be considered one of the great non-objective painters of France.

Ubac's style is restrained and elegant. His colors have what might be called a subdued glow. His is an art of balance, in which the interplay of elements create the richest harmonies.



André Lanskoj was born in Moscow in 1902. He arrived in Paris in 1921 and decided to devote himself to an artistic career. He studied for a while under stage designer Soudeikine, but soon found himself under the spell of the modern French painters, and eventually of Kandinsky and Klee. From 1937 to 1941 his works became increasingly non-representational. In 1944 he had his first exhibition dedicated entirely to abstract work.

Lanskoj is primarily a colorist. His colors, applied in thick, impetuous brush strokes, layer over layer, breaking through the boundaries of his rhythmic linear patterns, create an impression of growth and vitality. It is as if in the excitement of his struggle with the canvas, he became aware of nature's energy, and were able to infuse it in his play of colors.

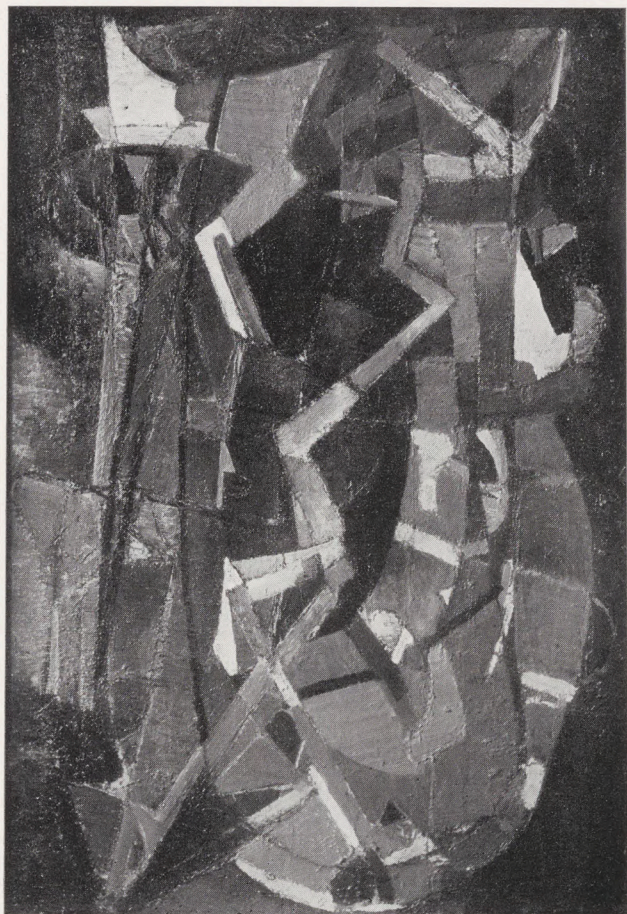


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LANSKOJ

- 36. *Easter Flowering*, 1958. Oil, 57-1/2" x 38-1/4"
Lent by the Albert Loeb Gallery, New York
- 37. *The Memory of a Precise Date*, 1958. Oil, 38-5/8" x 57-1/2"
Lent by the Albert Loeb Gallery, New York
- 38. *Red Lawn*, 1958. Oil, 76-3/4" x 38-1/4"
Lent by the Albert Loeb Gallery, New York
- 39. *Man in an Armchair*, 1956. Oil, 45-1/2" x 31-3/4"
Collection of the Art Gallery of Toronto, Gift from the Women's Committee Fund, 1957



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DE STAEL

- 40. *Composition—The Storm*, 1946-47.
Oil, 63-3/4" × 44"
Lent by Mr. Larry Aldrich, New York
- 41. *Landscape*, 1953. Oil, 19-5/8" × 25-1/2"
Private Collection, New York
- 42. *Abstract Painting*, 1951. Oil, 63" × 29-1/2"
Lent by Mr. and Mrs. Lee A. Ault, New York

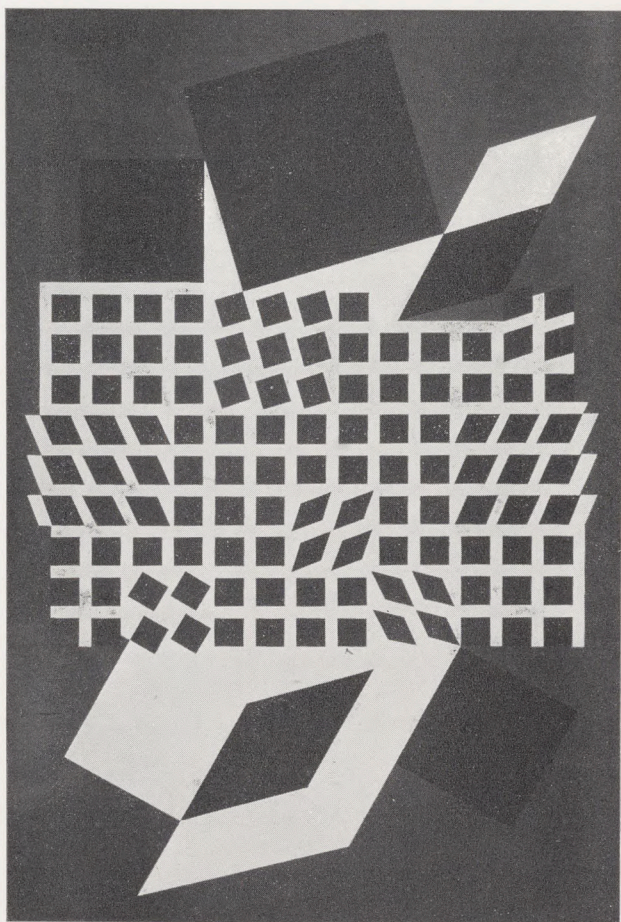
Nicolas de Stael was born in 1914 in St. Petersburg. He was raised in Brussels and studied at the Royal Academy of Fine Arts in that city, where he was to distinguish himself. He travelled a great deal, and, when war broke out, joined the Foreign Legion. In 1940 he settled in Nice. It is in 1942 that he started dedicating his full energy and his passionate feelings to art, and it is in that year that his artistic career really began.

He objected to being called an abstract painter, but he decided at that time that he was unwilling to paint the likeness of an object because, "I was hindered by the multitude of other objects co-existing with it. . . I tried at that time to reach a free expression." The paintings of that period were nevertheless based on real objects, recognizable despite the interplay of thick and brilliant layers of paint.

Although in later life he turned increasingly towards abstraction—squares, curving lines, angular lines—the subject often reappears in his paintings, unreal and colorful, as if constructed in his mind. He died in 1955.



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45

VASARELY

- 43. *Kerloo*, 1947-57. Oil, $39\frac{1}{4}'' \times 42\frac{1}{2}''$
Lent by the Galerie Denise René, Paris
- 44. *Ailao*, 1954. Oil, $39\frac{1}{4}'' \times 42\frac{1}{2}''$
Lent by the Galerie Denise René, Paris
- 45. *Bakony*, 1958. Oil, $76\frac{7}{8}'' \times 51\frac{1}{4}''$
Lent by the Galerie Denise René, Paris

Victor Vasarely was born in Hungary in 1908. He was raised there and studied art in Budapest. He settled in Paris in 1930, devoted himself to graphic research from 1931 to 1944, and took up painting in 1945. He was commissioned to execute several large works—murals, aluminium sculpture, ceramic compositions for the Students' Center of the University of Caracas.

A theoretician who is as fiery on the subject of constructivism—indeed he was trained by Hungarian members of the post-World War I movement of that name—as he is restrained and rational in his own compositions, Vasarely must be regarded as a great experimenter with contrasts and rhythms and their effects on the human eye.



Wolfgang Schülze was born in Dresden in 1913. Soon after he left school he learnt photography as a hobby. He spent some time at the Berlin Bauhaus and took up a variety of posts, some of them quite menial, until his departure for Paris in 1933.

In addition to his photographic work he took up drawing and painting, but it is only during his internment in a concentration camp that he thought of painting as a profession. He had his first exhibition in 1945. Until the time of his death in 1951 he remained a tense being, always in search of a mysterious something, in quest of a fulfillment only his work could give him, and partially at that.

Wols was a dreamer, and his works have a visionary strain that makes them part of a tradition that goes back to Redon and Goya. His expressive handwriting, the tortured little figures, the labyrinth of his forms are all suggestive of a world of anxiety that modern man knows only too well.



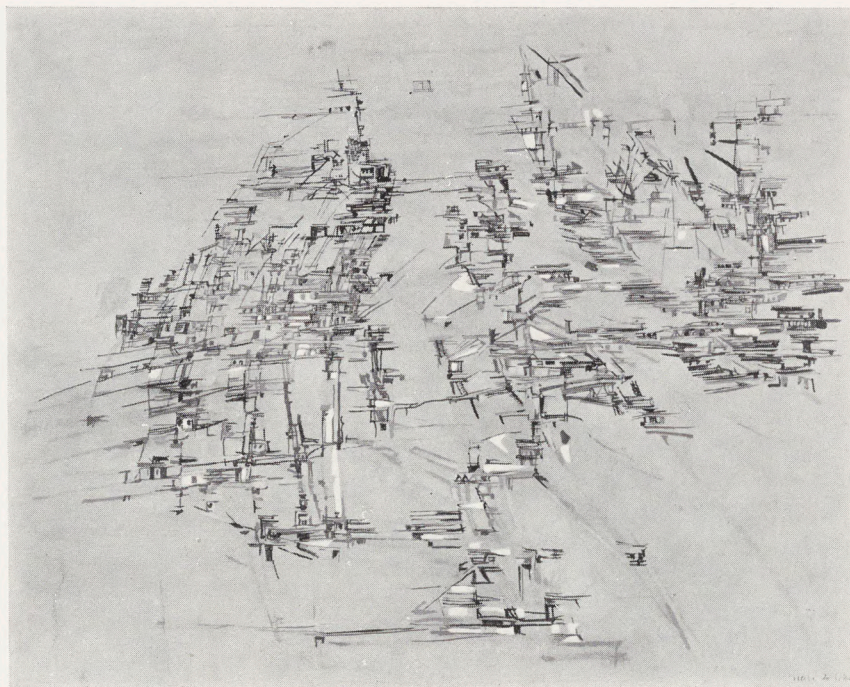
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WOLS



46. *The Trees*. Watercolor and gouache, 5-1/2" x 7-1/2"
Anonymous Loan
47. *The Haunted Castle*. Watercolor and gouache, 5-7/8" x 9-1/4"
Anonymous Loan
48. *Tempest*. Watercolor and gouache, 9-1/8" x 5-7/8"
Anonymous Loan
49. *Boat in Distress*. Watercolor and gouache, 5-1/2" x 8-1/4"
Anonymous Loan
50. *Bloody Roots*. Watercolor and gouache, 7-1/8" x 4-3/4"
Anonymous Loan
51. *The Harbor*. Watercolor and gouache, 5-7/8" x 9-1/2"
Anonymous Loan
52. *Red Sailboat*. Watercolor and gouache, 9-1/8" x 5-7/8"
Anonymous Loan
53. *Poisonous Flowers*. Watercolor and gouache, 7-7/8" x 4-3/8"
Anonymous Loan

54. *Scaffolding in the Mist*, 1958. Oil, 28-3/4" × 45-3/4"
Lent by the Galerie Pierre, Paris
55. *The City of Helicopters*. Oil, 25-5/8" × 31-7/8"
Lent by M. & Mme J. L., Paris
56. *Forest of Errors*, 1941. Oil, 32" × 39-1/2"
Lent by Mr. and Mrs. D. R. Johnson, N. Y.
57. *Sunset*, 1954. Oil, 20" × 39-1/2"
Lent by the Albert Loeb Gallery, N. Y.
58. *Canals in Holland*, 1958. Oil, 54" × 45-1/4"
Lent by Mr. and Mrs. Lee A. Ault, N. Y.
59. *The Street of the Paint Dealers*, 1958. Oil, 20" × 60"
Lent by Mr. L. A. Kolker, N. Y.
60. *Nocturnal Space*, 1954. Oil, 38-1/4" × 51". Collection of the Art Gallery of Toronto, Gift from the Women's Committee Fund, 1957
61. *The Old Wall*. Gouache, 24-7/8" × 19-3/4". Anonymous Loan



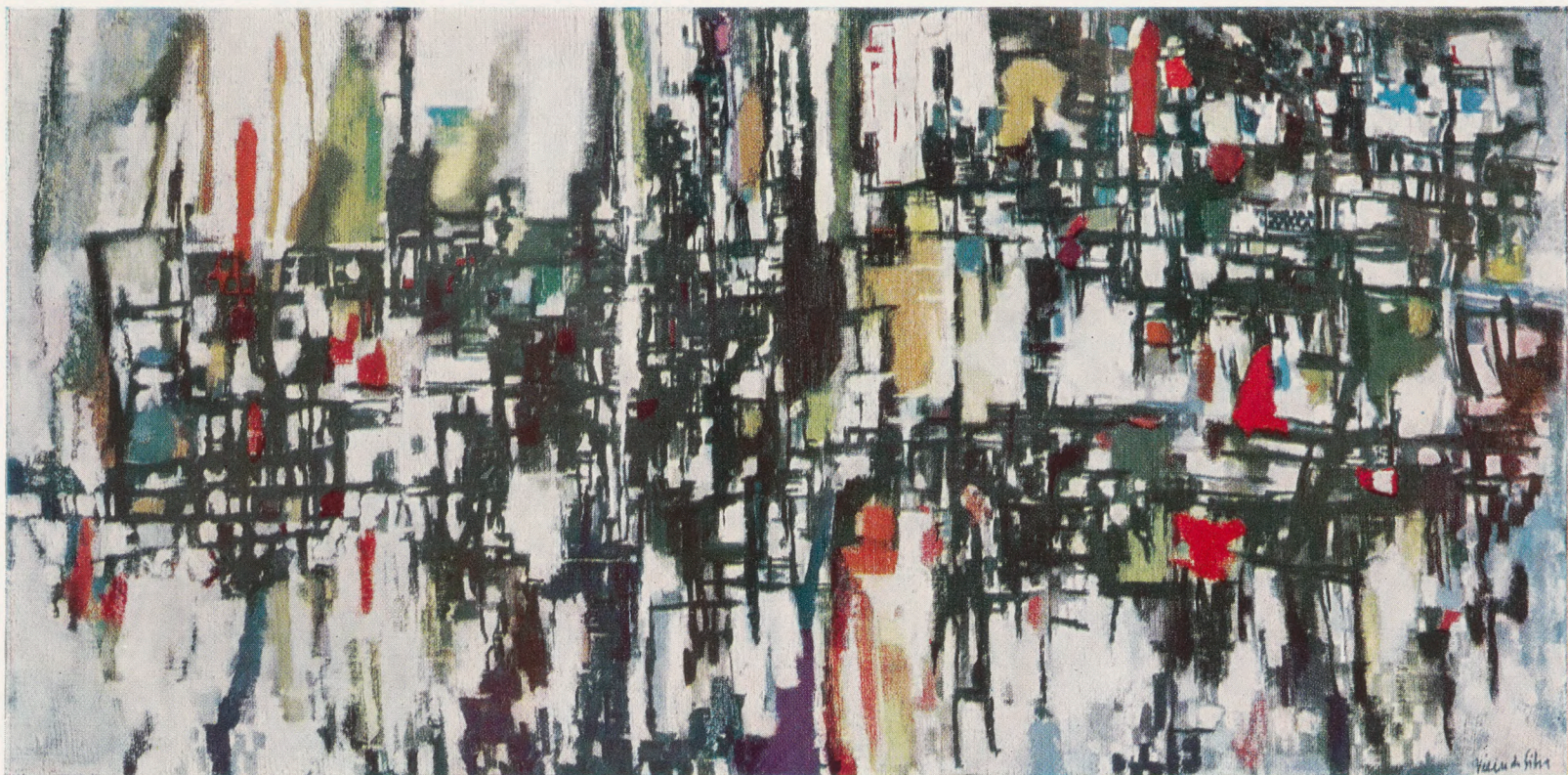
VIEIRA DA SILVA

Maria Helena Vieira da Silva was born in Lisbon in 1908. She went to Paris in 1928 to study sculpture with Despiau and Bourdelle. She soon met Dufresne, Léger and Friesz, and became engrossed in the analytical concepts of post-cubism. In 1930 she married the painter A. Szenes.

In 1932 she befriended Bissière and met some of the artists who were to become the leading exponents of modern trends. She also met Jeanne Bucher, an art dealer and patron who arranged for the publication of her children's book, *Kô et Kô*, and organized her first one-man show in 1937. Pierre Loeb organized her first post-war exhibition in 1949 and helped make better known her geometric landscapes and city views.

Her present work is less geometric and less definite: visions of maze-like structures in space, that may or may not be related to a city, an airport or a railway station. They are stark and transparent, have an aura of mystery, and are infused with a feminine sensitiveness and delicacy.





VIEIRA DA SILVA

57. *Sunset*, 1954. Oil, 20" × 39-1/2"

Lent by the Albert Loeb Gallery, New York



POLIAKOFF

62. *Abstract Composition*. Oil, 45-3/4" x 35"
Lent by M. Knoedler & Co., Inc., Paris



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POLIAKOFF

- 62. *Abstract Composition*. Oil, 45-3/4" x 35"
Lent by M. Knoedler & Co., Inc., Paris
- 63. *Composition*. Oil, 36" x 28-1/2"
Lent by M. Knoedler & Co., Inc., New York
- 64. *Composition*. Oil, 51-1/4" x 38"
Lent by M. Knoedler & Co., Inc., New York
- 65. *Composition*. Oil, 53-1/4" x 38"
Lent by M. Knoedler & Co., Inc., New York

Serge Poliakoff was born in Russia and arrived in Paris in 1923 at the age of seventeen. He spent some time at the Slade School in England and attended the Grande Chaumière studios in Paris, but mostly he is self-taught. In 1926 he had a first exhibition at the Galerie du Niveau in Paris. Kandinsky saw it and was impressed.

Poliakoff has taken an uncompromising stand on the matter of representation in art: he has discarded it ruthlessly to concentrate his efforts on abstract design. In 1948-1949 he even banished color as if to devote himself to the most austere problems of line and value, but his rich temperament came through in spite of this.

His present art can be defined, as John Russell put it, as "an art of reserve, and privacy, and self-mastery and silence."



Bernard Dufour was born in Paris in 1922. He started to paint in 1945 after a course of classical and scientific studies at the University of Paris.

A series of one-man exhibitions of his work held at the Galerie Pierre in Paris since 1954 have had an ever growing success.

His style is based on clear and organized patterns handled with firmness and a great economy of means. The patterns seem to exist both in depth and on the surface, and create centers of light and darkness. They can perhaps best be compared to an ample handwriting expressive of a vigorous temperament.



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DUFOUR



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- 66. *Painting*, 1958. Oil, 51" × 38"
Lent by the Albert Loeb Gallery, New York
- 67. *Painting*, 1958. Oil, 57-3/4" × 45"
Lent by the Albert Loeb Gallery, New York
- 68. *Painting*, 1956. Oil, 36-1/4" × 29"
Lent by the Albert Loeb Gallery, New York
- 69. *Painting*, 1956. Oil, 39-1/2" × 32"
Lent by the Albert Loeb Gallery, New York

DUFOUR

- 66. *Painting*, 1958. Oil, 51" × 38" →
Lent by the Albert Loeb Gallery, New York

Beard 7-10-20





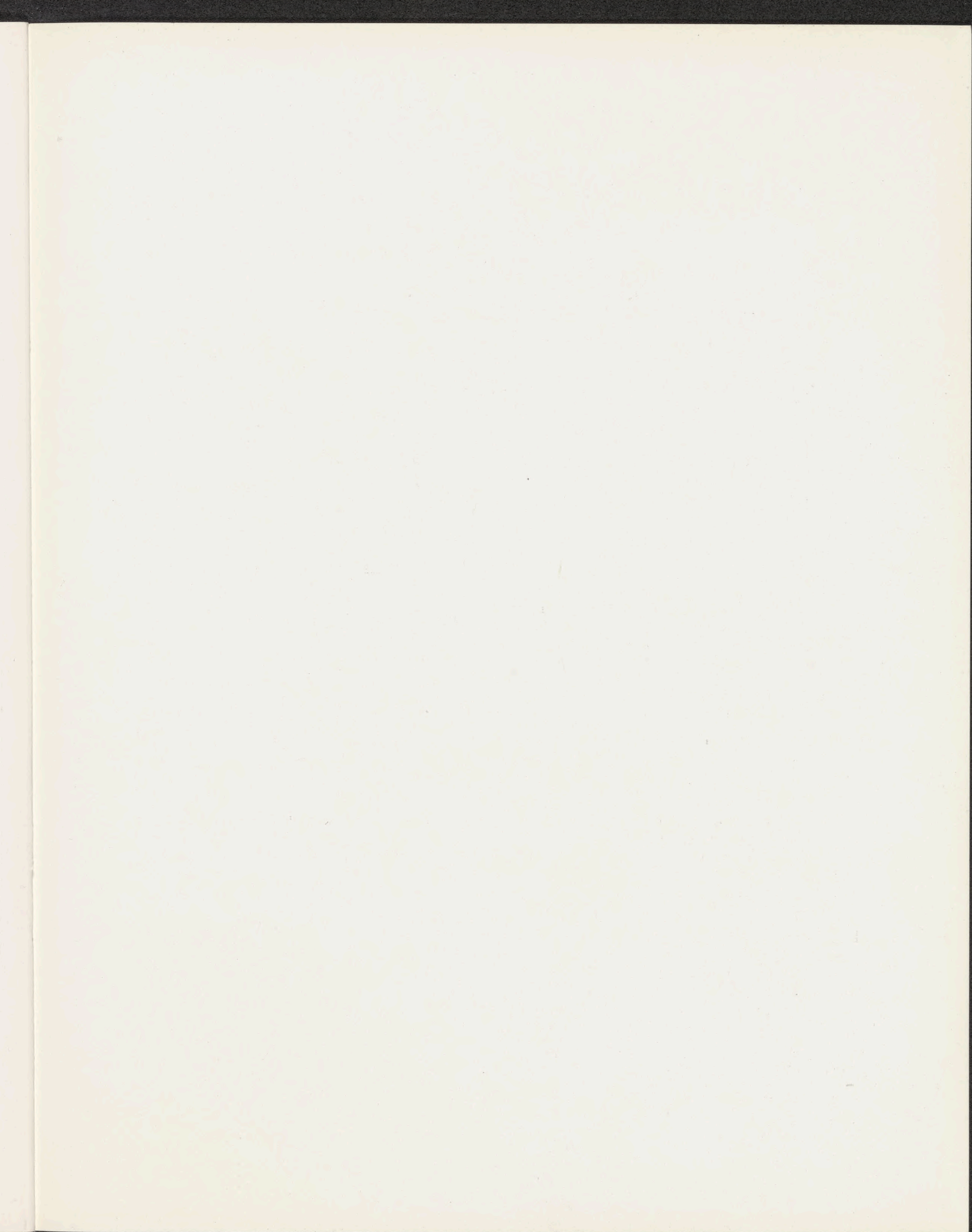
ARTISTS IN THE EXHIBITION

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THE PHOTOGRAPHIC PORTRAITS WERE EXECUTED BY *M^{me}* DENISE COLOMB, PARIS
(EXCEPT THAT OF WOLS, WHICH WAS COMMUNICATED BY *M^{me}* GRETY WOLS.)

ACHEVÉ D'IMPRIMER
SUR LES PRESSES DE L'IMPRIMERIE UNION
A PARIS
LE 15 SEPTEMBRE 1959

Printed in France



THE CORCORAN GALLERY OF ART	OCTOBER 10 - NOVEMBER 8, 1959
THE COLUMBUS GALLERY OF FINE ARTS	NOVEMBER 23 - DECEMBER 20, 1959
THE ART GALLERY OF TORONTO	JANUARY 11 - FEBRUARY 7, 1960
THE CITY ART MUSEUM OF ST. LOUIS	FEBRUARY 29 - MARCH 27, 1960
THE ART INSTITUTE OF CHICAGO	APRIL 15 - MAY 13, 1960
THE SAN FRANCISCO MUSEUM OF ART	MAY 30 - JUNE 26, 1960